



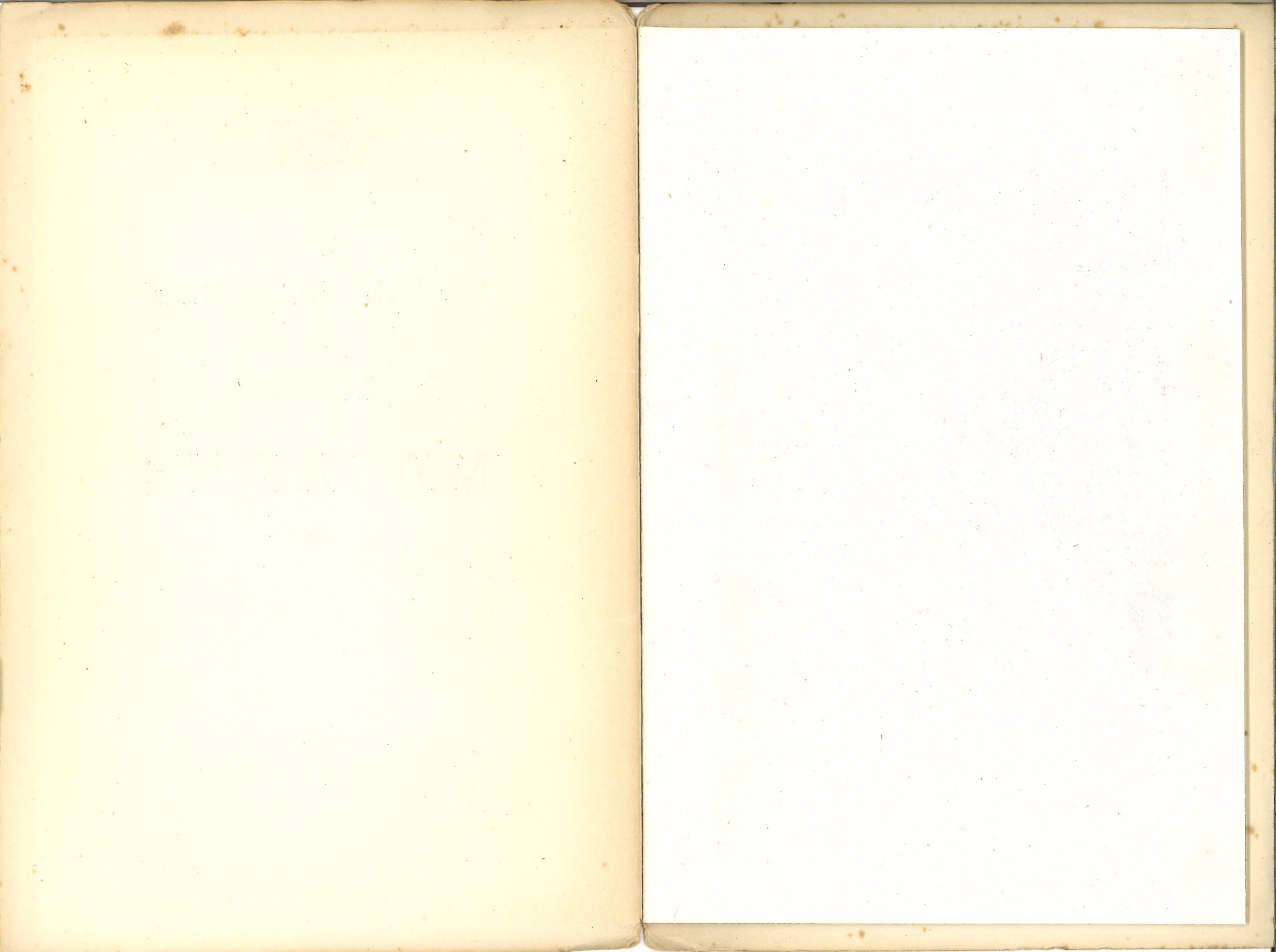
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OF
MUSIC

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January, 1952





From the portrait by Sir Oswald Birley

Alfred J. Waley, Esq., Hon. F.R.A.M.
(Chairman of the Governing Bodies)
(President, R.A.M. Club, 1952)

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 151

January, 1952

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

date was appropriately marked by a Thanksgiving Service at St. Paul's, at which Sir Henry Wood and Frederick Corder acted as conductors. This service was preceded by several concerts, and it is interesting to notice that amongst the students and ex-students participating were, *inter alia*: Gladys Chester, Peggy Cochrane, Harriet Cohen, Marguerite Elzy, Olive Groves, Myra Hess, Denise Lassimonne, Irene Scharrer and Winifred Small; Spencer Dyke, Roy Henderson, Harry Isaacs, Vivian Langrish, Jean Pougnet, and Lionel Tertis. On the 17th there was a reception and a masque: "A Wreath of a Hundred Roses", in which two beautiful ex-students, Miss Julia Neilson and Miss Phyllis Neilson-Terry took part. (It is interesting to mention that on that occasion I was introduced by the Principal to Elgar.) On the 18th there was an Orchestral Concert at which King George V and Queen Mary were present and Myra Hess was the soloist. In the orchestra were: John Barbirolli, Paul Beard, W. L. Carrodus, Eric Coates, S. W. Robjohns. On the 19th there was a concert at the Queen's Hall. Clara Butterworth, Isabel Gray, Marjorie Hayward and Robert Radford were the soloists. The climax was reached with a banquet at the Wharnclyff Rooms, at which Sir Alexander Mackenzie presided and where the menu and the speeches were of the highest order—and both unrated.

In 1924 Sir Alexander resigned and was succeeded by Sir John McEwen, who was responsible for four wise innovations. First, the creation of the office of Warden instead of that of Curator, held for 33 years by Mr. Corder. Dr. Richards was the first Warden appointed in 1924 and he retired through ill-health in 1933. He is, happily, still alive. He was succeeded in 1934 by Stanley Marchant, who retained the office until appointed Principal in 1936. Mr. B. J. Dale was the next Warden, but he died in office in 1943. Dr. Thatcher followed in that capacity in 1944 and was in office until he was elected Principal. Myers Fogg was elected in 1950 and enjoyed the advantage of being well-known to the students.

The second innovation was the institution of "Review Week" which comprised lectures and recitals by prominent people and has proved a useful and popular close to both the Michaelmas and Lent Terms. The third was the introduction, with my collaboration, of a compulsory Pensions Scheme for Professors and some members of the staff, which has been of much benefit to all concerned. And, lastly, the appointment, partly at my suggestion, of Sir Henry Wood to conduct the Orchestra. Until his death he worked wonders with the students and created an orchestra of very high standard. Under his successor, Clarence Raybould, this high standard has been maintained.

Sir John McEwen was of a retiring and somewhat austere character and he found a certain looseness in the routine. Yet, if the new broom had rather stiff bristles, he was in all his reforms actuated entirely by what he felt to be to the advantage of the institution. He left behind him on his retirement the gratitude and appreciation of the Governing Bodies.

(to be continued)

Exchange Concert

Conservatoire royale de Musique, Liège

Exchange concerts between continental music schools are fairly common, but they are not so frequent with this country. So far, the Academy has had the distinction of three such exchanges.

The first was in 1938 when an orchestral concert directed by Sir Henry Wood in the Duke's Hall was broadcast, followed immediately by the broadcast of a similar concert from the Berlin Konservatorium with complimentary verbal exchanges between the two Principals.

The second in 1947, an exchange visit of eight students respectively from the Academy and the Conservatoire royale de Musique of Brussels.

The third exchange (first part) was the visit of Lauréats* from the Conservatoire royale de Musique of Liège, just concluded.

The visitors—Monsieur Bohet (Secretary of the Conservatoire), Mlle. Germaine Gerin (Soprano), Messieurs Laurent Rasquinet ('Cellist) and Jean Franssen (Pianist)—were officially welcomed at Victoria Station on October 2nd and taken to their respective destinations, the Academy being responsible for hospitality and entertainment. The three artists passed out of the Conservatoire with distinction three to four years ago.

The regrettable cancellation of the Festival Hall Concert of the Belgian National Orchestra, which was to have been conducted by Monsieur Quinet, the Director of the Liège Conservatoire, made a quick change of plan necessary and a visit to the Spanish Ballet was much enjoyed.

Luncheon in the Professors' Dining Room and rehearsal facilities were arranged at the Academy next day for the Concert in the Duke's Hall at 5 p.m. The Concert was preceded by a reception and tea in the Principal's Room.

The concert programme included songs by Blow, Purcell, Debussy and Ravel; the Sonata Op. 8 for unaccompanied Cello by Kodaly and André Lavagne's Nocturne et Final du Concerto romantique; Beethoven's Sonata in C minor Op. 11 and Howard Ferguson's Five Bagatelles for pianoforte. A very high standard of performance was achieved and the artistes were acclaimed by a large and enthusiastic audience.

This was followed by an informal supper, at which the Principal made a speech of welcome which was gracefully acknowledged by Monsieur Bohet, after which the visitors were taken to Broadcasting House for a television programme. After this, the Principal and Warden motored them to various points of interest.

The morning of October 4th was passed like its predecessor, and the early afternoon in a brief tour of sight-seeing. In the evening the visitors gave a different programme at the Belgian Institute which was attended by the Belgian Ambassador and by representatives of the Academy.

On the morning of the 5th October our guests were given an official send-off at Victoria, and their last words were of keen anticipation of renewing acquaintance when the Academy contingent visits Liège in the spring.

This necessarily condensed record conveys no idea of the very happy and congenial atmosphere which marked this visit. The arrangements made for the guests were carried out without a hitch and they seemed to enjoy themselves thoroughly. Indeed, a delightful letter of appreciation from Monsieur Bohet has just reached the Principal.

There is no doubt that these exchange concerts, arranged in conjunction with the British Council, have an immense value not only in the appreciation of musical standards, but also in the understanding of national character and the development of goodwill and amity.

* "Lauréats" is the title given to those who have recently passed out of the Conservatoire with great distinction.

In the New Year Honours List

KNIGHT BACHELOR—R. S. Thatcher, O.B.E., M.C., D.MUS.,
HON. R.A.M., Principal of the Royal Academy of Music.

Congratulations

We are happy that this issue of *R.A.M. Magazine* gives early opportunity for us to express to SIR REGINALD and LADY THATCHER, on behalf of everyone connected with the Academy, the great pleasure felt at the announcement of the honour recently bestowed by H.M. THE KING.

Also to MR. LIONEL TERTIS, C.B.E., F.R.A.M., our congratulations upon the celebration of his 75th birthday on December 29th last.

Concerts

CHAMBER CONCERT—November 1. Trio for Piano, Violin and Cello, *Turina* (John Street, Thomas Rolston, Alan Dalziel); Four Songs, *Duparc* (Pauline Faull); Octet for four Violins, two Violas and two Cellos, *Mendelssohn* (Jean Harvey, Daphne Godson, Angela Richey, Pauline Elmitt, Diana Drewer, Beryl Morris, Jean Randell, Ann Budgett).

CHAMBER CONCERT—November 26. Trio in B flat "Archduke" for Piano, Violin and Cello, *Beethoven* (Peter Stone, Trevor Williams, Derek Simpson); Three Songs, *Richard Strauss* (Edwina Savidge); Quintet in A "The Trout" for Piano, Violin, Viola, Cello and D-Bass *Schubert* (Nigel Cox, Jean Harvey, Julien Barber, Patricia Benham, John Gray).

ORCHESTRAL CONCERT—November 27, conducted by MR. CLARENCE RAYBOULD. Suite from "Fireworks" music. *Handel-Harty*; Recit. and Aria from "La Traviata" *Verdi* (Daphne Whittock); Symphony III in F, *Brahms*; Concerto for Violin and Orchestra (1st movt.) *Arnold Bax* (Robert Cooper); "In a summer garden" *Delius*; Concerto in G minor for Piano and Orchestra (2nd and 3rd movts.) *Saint-Saëns* (Sheila Wells).

SECOND ORCHESTRA—December 7, conducted by MR. ERNEST READ and members of the Conductors' Class: Margaret Benselin, Andrew Byrne, Ralph Mace, Graham Garton and Margaret Ann Cunningham. Overture "Preciosa" *Weber*; Concerto IV (1st movt.) Violin and Orchestra, *Mozart* (Margaret Cowen); Symphony "Italian" *Mendelssohn*; Recit. and Aria "Don Giovanni" *Mozart* (Mary Whittington); "Marche caprice" *Delius*; Concerto I (1st movt.) Piano and Orchestra, *Mendelssohn* (Lilian Edmonds); Suite "Casse Noisette" *Tchaikovsky*.

Academy Days

Musical Memories of Sixty-four Years ago.

By Matthew Clemens

(reprinted by kind permission of the author and of "Musical Opinion")

Three generations have passed since I was interviewed by Sir George Macfarren and enrolled as a student; but memories of my student days in Tenterden Street are still vivid. I have already recalled a great occasion there when Liszt came to the Academy in 1886.¹ Other musicians with world-wide reputations used to come and play to us. I well remember the visit of the French master, Saint-Saëns, and the Spanish violinist, Sarasate. Saint-Saëns's position as pianist and composer was already firmly established. Who has not heard his *Danse Macabre*, his symphonies and his piano concertos? It was the best-known of these concertos that the composer played on that occasion in an arrangement for the piano alone,—a brilliant performance, rapturously received by the students. Sarasate's violin playing, to the accompaniment of Saint-Saëns on the piano, also excited our admiration, especially in certain of his own works.

The two men were unlike in appearance: Sarasate swarthy and slightly built, with a shock of black hair and the heavy moustache characteristic of the Spaniard, contrasting with the rather bigger-framed and bearded Frenchman. But both were highly strung, in common, perhaps, with most musicians, and they were close friends, though nearly ten years separated them. They conversed with each other in excitable and garrulous French between the items of the concert, as though in some private drawing-room.

Among my fellow-students of those days was a good-looking young man of twenty-four, with the somewhat prosaic name of Jones—better known as Sir Edward German. One occasion stands out in my mind. A number of us had assembled in the waiting-room

¹ See *Musical Opinion*, October, 1949, and *R.A.M. Magazine*, January, 1950

anticipating a music lesson, with German standing in front of the fireplace, hands behind his back, answering questions we put to him. "Do you like Sterndale Bennett's compositions?" was one question I recall. "I certainly don't care much for *The Women of Samaria*", he replied, "but *The May Queen* appeals to me—it is so graceful and pastoral". German's work has been described by a critic as having an old-English flavour and a spring-time rhythm; and perhaps this remark was an early indication of his leanings. Not long after I heard the first movement of his 1st Symphony in E minor, performed at a students' concert in St. James's Hall, and I can see the young and sensitive composer bowing his acknowledgments somewhat nervously to the large audience that had received it so well. It was at the suggestion of Sir George Macfarren that the prosaic Jones was changed to a more uncommon name.

Joseph Barnby's appointment as conductor to the Academy chorus and orchestra while I was there proved a popular one with the students and I remember after one practice in particular hearing many warm tributes from the chorus to his ability. The opinion was unanimous that they had a fine leader. His beat was simple: there were no airs, no flourishes. Some time after, he was appointed conductor of the Royal Albert Hall Choral Society and subsequently became head of the Guildhall School of Music. He was knighted for his eminent work in the art he loved so well, and his fame as a choral conductor will live. That he overtaxed his strength is patent from the fact that he died suddenly, at the zenith of his powers, at the age of fifty-eight.

Not long after he came to the Academy, I had the privilege of playing Mendelssohn's G minor Pianoforte Concerto with the orchestra under his direction. He was very kind to a somewhat flurried and anxious student, giving me sound advice on the interpretation of the work. Before I began to play he turned to me and, looking over his gold-rimmed spectacles, said:

"Clemens, will you submit to my guidance and let me give the time, or go your own way and come to grief?" Let it suffice to say that I did not come to grief.

At that time the principal professor for the violin was Prosper Sainton. Grey-haired, with white, bushy moustache and trim beard, he was already seventy-three when I knew him; a Frenchman of ample figure, whose excitability had no doubt been experienced by many of the students he had taught over a period of more than forty years. I am afraid I was once the target for this Gallic excitability. At an orchestral practice, Sainton, who was leader of the orchestra, had left his violin on the top of the piano during the interval and I had to move it to open the cover of the piano in preparation for the next item, which was a pianoforte concerto I was to play. I put it on its edge on the floor. The moment Sainton returned I was startled out of my wits by a sudden explosion. "What the devil do you mean by doing this?" he cried; and I was at once engulfed by a stream of voluble and excitable rebuke at this treatment of a valuable instrument, much to my confusion and the amusement of the orchestra. Sainton had been the leader of a number of well-known orchestras, including the Royal Philharmonic, and had earned a considerable reputation as a soloist.

Memories of those far-off days in Tenterden Street, days of work and play and horse-play, come crowding back to me. The blind George Macfarren, his assistant, Thomas B. Knott (of whom the attendant, a bit of a wag in his way, used to say: "Thomas B. Knott afraid!"), Joseph Barnby, Edward German, William Shakespeare, Ebenezer Prout, Prosper Sainton . . . these are some of the figures that stalk across the screen of recollection. Not one of them is left.

Our Oldest Fellow

JOHN SOLOMON, F.R.A.M., F.T.C.L., world-famous trumpeter and soloist at Queen's Hall, Royal Albert Hall and Three Choirs' festival, recently celebrated his ninety-fifth birthday, and was heard on Radio Newsreel in an interview with Ernest Hall, B.B.C. First Trumpet. He recollected his part in the early Promenade Concerts and in the formation of the London Symphony Orchestra in 1904 (the four founders were John Solomon, trumpet, and three horn players, now all dead, Thomas R. Busby, F. A. Borsdorf and H. van der Meerschen).

Recently we ourselves had the pleasure of visiting John Solomon, who must bear another title about which he is very pleased—the oldest Fellow of the oldest British music school! He still lives at Loughborough Park, and his memories roamed over the past century—orchestras, conductors, singers, famous and not so famous. He showed us his newspaper cuttings, his programmes and photographs, including one of him playing the full-size side-drum at the age of five, another as a trumpeter in the Fire Brigades band in 1866. He is proud of the fact that he held four professorships—that of the R.A.M. and Trinity College he held for over 50 years.

He spoke with immense pride of his fifty years as principal trumpet at St. Paul's Cathedral,¹ of his membership of Queen Victoria's private band at Windsor Castle and Buckingham Palace, and his service as principal trumpet at Queen Victoria's Jubilees and showed us his medals for the Coronations of King Edward VII and King George V. Chatting on he lost himself in memories of playing in Westminster Abbey and at the principal State Balls in Buckingham Palace. He recalled that with Mr. G. W. Anderson (Clarinet) they are the only surviving members of the first Promenade Concert who played in the orchestra under Sir Henry Wood.²

¹ I remember an incident which took place there about 1910 and which Sir Stanley Marchant loved to recall. On St. Paul's Day it was customary to sing a large-scale setting to the service of Holy Communion with full orchestra. On this occasion it was the fine work of Charles Macpherson in E flat. Some of us know that the "cue" for the opening words of the Sanctus: "Holy, Holy" is given by the plainsong chanting of the Priest: "Evermore praising Thee and saying"—(*attacca*). This time the orchestra (with one exception) missed its cue. But JOHN SOLOMON, as always, was "dead on the beat"! (Ed.).

² Mr. Anderson's death was announced after this article was written. (Ed.).

His beloved wife died a few years ago. We left him talking of his many pupils, Ernest Hall, Bernard Brown, Sidney Ellison and the many others now carrying on in the great British and Overseas orchestras, and of how he taught such a well-known Academy figure as the late B. J. Dale, who, for composition purposes, wanted to know more about the instrument.

"The trouble with living to be a near-centenarian" he said, "is that all one's friends die and leave one outside the orchestra, so to speak, making one inclined to live on one's old memories".

W.H.S.

Casals Festival

Perpignan—July, 1951

by Bertha Hagart

A Festival of Bach—Mozart—Beethoven—with CASALS playing and conducting, sounded to me like Heaven. Was not this the "pearl of great price" for which it was worth selling all one possessed?

And so it proved. How often I longed for every musician I know to be there.

At 74, this greatest, perhaps, of living musicians is greater than ever. His life, his character of integrity and single-minded devotion to the highest, bear fruit in his supreme art. We heard him play three of the Bach Suites for unaccompanied Cello; two Bach Sonatas; all five Beethoven Sonatas and three sets of Beethoven Variations (all with SERKIN as pianist); five of the Beethoven Trios and the "Schneider Kakadu" Variations, with ISTOMIN and SCHNEIDER. As well as all this, with the vigour and concentration of a young man in his prime, he conducted six orchestral concerts of Bach and Mozart. These included six Mozart piano concertos, one played by our own MYRA HESS and PRIMROSE joined STERN in the *Symphonie Concertante*. In chamber and vocal music (Bach Cantatas and Mozart Arias) were heard many artists of international fame. The orchestra included outstanding musicians, led by SCHNEIDER with TORTÉLIER leading the cellos. And all in the great open-air courtyard of the Palais des Rois de Majorque, in the 12th century Citadel crowning the old French town of Perpignan in the Pyrénées Orientales.

We had the great privilege of hearing some of the orchestral rehearsals, and these were perhaps the most illuminating part of all, hearing CASALS at work. His greatness as a conductor is not always realised in England, and here was proof of it. His compelling search for the heart of the music, "*Feel it, sing (chantez, chantez!)*—play it naturally, as you feel it—but above all, *feel every note*"; his utter simplicity and faithfulness to the text; perfect phrasing and time to breathe ("let the light in"—"*lumière*"—he kept saying); his power of interpreting silence; his unhurried tempi, but with such life and rhythm that last movements sparkled and danced as they never can at extreme speed; all these features come to mind. But above all, his sheer goodness and his inner vision of the meaning and beauty of the music made the festival a deep spiritual experience.

There is rumour that during 1952 he will give another festival.

Sell all that you have, and GO !

REVIEW WEEK—Michaelmas Term, 1951—On November 26, Sir George Dyson opened with *The music of poetry* and a *Chamber Concert* followed at 2.30. The following day was orchestral with morning rehearsal and concert in the afternoon. On 28th, James Robertson talked on *Opera in England today* and Robin Wood gave a recital comprising Beethoven's *Thirty-two variations*, Stravinsky's *Sonata* (1924) and Liszt's *Sonata in B minor*. Thursday (29th) was occupied by Dr. Leslie Martin, *The Royal Festival Hall* and Imogen Holst, *Group music-making*. Michael Tippett spoke of *The miracle of 'The Magic Flute'* and Lawrence Tanner of *Treasures of Westminster Abbey* on the concluding day.

Tobias Matthay Fellowship

First Award

The above was founded in 1949 by the subscriptions of his many friends and admirers in Great Britain and the U.S.A. Its purpose is "to help an outstanding students who needs financial assistance in setting out upon his professional career".

The first award has been made to Reginald Ham who completed his studies in the Academy in December 1951.

Births

JONSON—On May 24, 1951, to Patricia (*née* Burrell) wife of Guy Jonson, a second daughter.

BOSWELL—On July 15, 1951, at Peebles, to Joan (*née* White, L.R.A.M.) wife of David R. Boswell, B.D.S., a son—Robert David.

Marriages

GRUENBEUM—PARKER—On August 8, 1950, at Marylebone, Eva Gruenbaum, L.R.A.M. to John Derek Parker, L.R.A.M., A.R.C.M.

ROBERTS—JOHNSTONE—On September 3, 1950, at St. Stephen's Methodist Church, Marblehead, Mass., U.S.A., Fay L. Roberts of Marblehead, daughter of the late Mr. & Mrs. Abram Roberts, to Archibald J. Johnstone of Athol, Mass.

GOW—LANGRISH—On August 1, 1951, at St. Peter's Church, W.1., Helen Gow to Roger Langrish.

WILKINSON—MISCAMPBELL—On August 3, 1951, at Christ Church, East Sheen, Sheila M. Wilkinson, G.R.S.M. to R. Pennall Miscampbell, A.R.I.C.S.

In Memoriam

Mrs. Windham Knatchbull

Dora Bright, F.R.A.M.

Mr. Herbert Walenn writes :—

Mrs. Knatchbull, known in the professional world as Dora Bright, died at her beautiful home in Somerset on November 16. Such a brilliant personality with all the qualities, social and musical, is seldom met with, and during her professional career she paved the way for the young English musicians who followed.

Entering the R.A.M. in 1881 and studying with Walter Macfarren and Ebenezer Prout, successes attended her all the way. These included the honour of being the first woman to gain the *Charles Lucas Medal*; an invitation from the Philharmonic Society to compose and to play a work for piano and orchestra; and then a series of piano recitals on the Continent, playing her own works in such musical centres as Dresden, Cologne, Leipzig, etc.

After the death of her husband, Dora turned more to composition, and this brought her in touch with Hamilton Harty, Henry Wood and with Moszkowski, with whom she studied orchestration. These all did much to bring her compositions to public notice. They include a wide variety of works: orchestral, chamber music, piano, songs, and, perhaps most important, ballet.

When that great pianist Liszt visited this country in 1886 and was welcomed at the R.A.M., Dora had the honour of being chosen to play to him. She treasured his praise and remembered his charm of manner all her life.

Through all her years Dora made many friends in every walk of life: musicians, painters, actors. And thus her unique gatherings at Babington were a delight under so gracious a hostess. She

loved all forms of art and at these parties entertained her guests with performances of Gilbert and Sullivan, music and ballet. In this she secured co-operation of many distinguished people including the famous Danish ballerina Dame Adeline Genée. It was with the collaboration of this artist that her ballets were performed in London with such success.

All who came in touch with Dora Bright realized her sincere enthusiasm for all that is good in music. Her passing leaves us an abiding memory of a dear friend and a great lady.

Howard Fry, A.R.A.M.

October, 1951

Howard Fry was born in 1886 and received his musical education at the R.A.M., which he entered in 1920, and at Cologne and Bonn. He gained the *Ross Scholarship* in 1921 and was elected Associate in 1924. He became Professor of Singing in the Academy in 1932 until 1937 and afterwards at the G.S.M. Highly esteemed as a vocalist, he appeared at the Three Choirs and many other Festivals, at Covent Garden and at B.B.C. Symphony Concerts. The ready and valuable help he also gave to smaller musical organisations throughout the country made his services much sought.

Ralph Letts, A.R.A.M.

October, 1951

Born in Woodstock, Canada, in 1887, Mr. Letts studied first at the London Organ School, and, gaining the *Maud Mary Gooch Scholarship*, entered the R.A.M. in 1905. He was elected Associate in 1934. He became Conductor to the Pavloff Ballet and musical director at Midland Hotel, Manchester, Adelphi Hotel, Liverpool and Queen's Hotel, Birmingham. He also took part, as musical assistant and organist, in *The Miracle* (Lyceum) and *Casanova* (Coliseum). His compositions include a *Silver Jubilee March*, incidental music to *The Three Brothers*, *Sea Foam*, scherzo for violin and orchestra, church music, songs, etc.

Matthew Clemens

September 22, 1951

Mr. Clemens must have been one of our oldest surviving ex-students. Born in Truro in 1866, he had held an organ appointment for five years before he entered the Academy in 1885. Unfortunately his health broke down and he had to give up his work before a year had passed. But he retained through all his life vivid recollections of his student days, as witness his account of Liszt's visit in 1886, which we reprinted in 1950, and another article *Academy Days* which, within a few weeks of his death, he gave permission to be used in *R.A.M. Magazine* (see page 8).

Upon his return to Cornwall he was appointed organist and choirmaster of U.M.F.C. at Redruth, a post he held with distinction for over 53 years. His series of organ recitals there continued for 40 years. He founded, and conducted for 28 years, the Redruth Musical Festival and was President of the Cornwall Organists' Association in 1937. Torquay Municipal Orchestra performed (and broadcast) several of his compositions which included light opera, orchestral, organ, piano and vocal. His *Plainte* was recently dedicated to the memory of the 1st Bn. D.C.L.I., destroyed in detail June, 1942, in N. Africa, and a March *The Lucknow Flag* was presented to the band of that regiment shortly before his death.

George W. Anderson, Hon. R.A.M., A.R.C.M.

December 2

Mr. Aylmer Buesst writes :—

I cannot claim the qualifications which would entitle me to say much about George Anderson, but, as one who had the privilege of being actively associated with him in the final struggles of the Beecham Opera Company, I feel honoured at being allowed to contribute my meed of appreciation—and remembrance.

Much has happened since those memorable days of November-December, 1920, and many of those who participated have bidden farewell to this troubled world. Fortunately, however, there are still many members of the former Beecham Opera Company amongst us, and they will remember our efforts to save the company from extinction.

There were those, like myself, who could see it only as a catastrophe if the company did not continue; young, and full of enthusiasm for the cause of opera as I was, it seemed almost a sacrilege not to sacrifice one's own needs for the cause. The more practically minded, on the other hand, took the view that it was useless to attempt to continue in the circumstances as they then were. George Anderson and most of the members of the orchestra saw things in this realistic light; they took a practical and sensible view of a situation which seemed hopeless, and were no doubt justified in declaring that they could not continue on those lines.

In course of time, Mr. Anderson was able to prove that these same qualities of shrewd judgment and detached sentiment could be of inestimable value to all the subsequent organisations with which he was concerned, and he will ever be remembered by his colleagues of the L.S.O., on the governing committee of which he served for many years.

One must not forget to mention that he had been a very fine player of his instrument, and was held in highest esteem by conductors and orchestral members alike.

As a man, George Anderson was kind, courteous, and the soul of honesty, and so he will live in the memory of all those who knew him. Particularly of those students of the clarinet at the Royal Academy of Music who had the good fortune to have been his pupils.

Mr. Gordon Walker (Vice-Pres., L.S.O.) writes :—

The death of George Anderson has left a gap in the lives of those privileged to know him.

It was my good fortune to have been closely associated with him since 1913. Of his great artistry there can be no doubt. I would say that he was one of the greatest Clarinetists of this country, or any other.

An original member of the L.S.O., he was Principal for many years and a Director for over twenty years. It was during that period that I came to appreciate the man for those qualities of his, sound reasoning, fearlessness in expressing his opinions, and personal courage during the last war when we were playing concerts under aerial attacks. His work as a Director is beyond all praise. He was a tower of strength when difficult problems had to be solved. To my colleague for so many years, it is with sadness I say farewell: *True Friend, Great Artist and Gentleman.*

R.A.M. Club—Meeting

At the Annual Meeting on November 15 all the usual business was transacted with despatch. The Annual Report was received and is printed below. On another page are shown the names of newly-elected serving officers.

After business, pleasure. And the Social Evening of the Club on November 15 was particularly enjoyable if only for the wide range of music performed and the strongly contrasted medium. It was doubly enjoyable in that the artists playing music for violin and piano were "of the Academy".

The Fleet Street Choir, conducted by T. B. Lawrence, opened the concert with a series of Madrigals finely sung in the intimate style one always associates with this choir. This was followed by a group of solos for Violin played by Beryl Kimber and accompanied by Harry Isaacs. We in the Academy are well acquainted with the consummate skill in which Harry Isaacs lends his support "at the piano"; but some of us may not have realized what a fine young artist has recently risen up in our midst in the person of Beryl Kimber. Judging from the warmth of reception by an audience which persistently recalled her, she created a great impression. Then came an impressive and finely balanced performance by the choir of Rubbra's *Missa in Honorem Sancti Dominici* which was first performed by the Fleet Street Choir at the R.A.M. in 1949 in the presence of H.M. the Queen.

At the end of the concert Mr. Harold Craxton, with his usual exuberance of dry wit, thanked the artists on behalf of the Club.

G.J.

Annual Report

for the year ending September 30, 1951

The Committee has pleasure in presenting the sixty-second annual report.

The membership figures are: Town 460 (increase 8), Country 442 (increase 29), Students 458 (increase 11), Overseas 70 (increase 2), a total increase of 50.

We mourn the loss of nine members:—Dr. George Cathcart, Madame Edith Hands, Miss Amy Hutchins, Mrs. Vivian Langrish, Mr. Ralph Letts, Mrs. N. K. Markham (Maude Crawford), Miss Janie Blake, Mrs. Mary Purcell Black, Miss Gertrude Hind.

The following artists have kindly given their services at our social meetings:—Mr. David Martin, Miss Florence Hooton, Miss Iris Loveridge, Miss Constance Shacklock, William Herbert, and Mr. C. H. Trevor, and we record our appreciation of their generosity.

The annual dinner, at which the chairman was Mr. Harold Craxton, was a great success, although there was a decrease in the numbers attending it.

The students' activities include a party for new members, fortnightly socials and dances. There are also groups for madrigal singers, and new music. An attempt is being made to organise hockey, tennis and cricket matches. Altogether the student branch continues to be very active and useful.

The following members of the committee retire, with our grateful thanks for their services: Mr. Percival Driver, Miss Phyllis Grover, Miss Ethel Kennedy and Mr. Douglas Hawkrige.

We regret that retiring so aptly describes our late President, Dame Myra Hess, who unfortunately was unable to be with us during the year. But her name will certainly add lustre to the list of distinguished past Presidents, and the fact that she accepted the office shows her regard for the Club. Her successor, Mr. Alfred J. Waley, is an old and generous friend of the R.A.M. He is the only layman who has ever held the office for a second term, and the fact that he has been invited again is evidence of the affection in which he is held by everybody.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Alfred J. Waley

Past President

Dame Myra Hess

Vice-Presidents

| | |
|----------------------------------|-----------------------------|
| Austin, Mr. Frederic | Neilson-Terry, Madame Julia |
| Barbirolli, Sir John, D.MUS. | Read, Mr. Ernest |
| Bax, Sir Arnold, D.MUS. | Richards, Dr. H. W. |
| Clive, Lt.-General Sir G. Sidney | Robjohns, Mr. Sydney |
| G.C.V.O., K.C.B., C.M.G., D.S.O. | Thatcher, Sir R. S. |
| Craxton, Mr. Harold | Turner, Miss Eva |
| Goodson, Madame Katharine | Waley, Mr. Alfred J. |
| Hess, Dame Myra, D.B.E. | Waller, Mr. Percy |
| Keel, Mr. Frederick | |

Committee

| | | | |
|------------------------|-----------|---|-----------|
| Grinke, Mr. Frederick | 1949-1952 | Barlow, Miss Sybil | 1951-1954 |
| Groves, Miss Olive | " | Cummings, Mr. Henry | " |
| Hayward, Miss Marjorie | " | Isaacs, Mr. Harry | " |
| MacCormac, Miss Sadie | " | Latham, Mr. Peter | " |
| Holmes, Mr. Laurence | 1950-1953 | Thiman, Dr. Eric (<i>Hon. Treasurer</i>) | |
| Phillips, Mr. Montague | " | Robjohns, Mr. Sydney (<i>Asst. Hon. Treas.</i>) | |
| Townson, Miss Freda | " | Regan, Mr. Leslie (<i>Hon. Sec.</i>) | |
| Waller, Mr. Percy | " | Jonson, Mr. Guy (<i>Asst. Hon. Sec.</i>) | |

Students' Sub-Committee

| | |
|---------------------------|---|
| Davies, Mr. Paul | Hillman, Mr. David (<i>Chairman</i>) |
| Ewer-Smith, Mr. Geoffrey | James, Miss Priscilla (<i>Hon. Secretary</i>) |
| Humphreys, Miss Elizabeth | McCann, Mr. Norman (<i>Hon. Treasurer</i>) |
| Kelly, Mr. David | Hayward, Miss Valerie (<i>Asst. Hon. Treasurer</i>) |
| Rawlings, Miss Rosemary | King, Miss Margaret (<i>Asst. Hon. Secretary</i>) |
| Wright, Miss Eunice | |

Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.
Sir R. S. Thatcher, M.A., HON.R.A.M., F.R.C.M.

Hon. Treasurer
Sir Eric Thiman

Hon. Secretary
Mr. Leslie Regan

R.A.M. Club

Alterations to List of Members

Town Members

Alhadeff, Nissim J., c/o Rhodesia House, 429 Strand, W.C.2. (*insert*).
Bateman, Elwyn, The Hook, Northaw, Potters Bar, Middlesex (*insert*).
Bromiley, Phyllis, M., The Summer House, Woldingham, Surrey (*change*).
Budd, Diana M., Furzedown, Searchwood Road, Upper Warlingham, Surrey (*change*).
Claxton, Gwendoline M., 67 Wilmington Gardens, Barking, Essex (*insert*).
Crosse, Mrs. E. (Edythe Laing), 57 Ennismore Gardens, S.W.7 (*change*).
Dale, Pauline, 90 Barmouth Avenue, Perivale, Middlesex (*insert*).
Dobrée, Georgina, Wemyss Cottage, Blackheath, S.E.3 (*change*).
Fairbairn, Flora M., c/o The Salle Erard, 18 Great Marlborough Street, W.1 (*change*).
Farncombe, Charles, 187 Firhill Road, S.E.6 (*insert*).
Frankell, Manuel, 46 Edge Street, Kensington, W.8 (*change*).
Gourd, June, 12 Westland Road, Watford, Herts. (*change*).
Gow, Helen (Mrs. Roger Langrish), 30 Elsworthy Road, N.W.3 (*change*).
Grinke, Frederick, 20 Hamilton Road, Ealing, W.5 (*change*).
Harper, Harold, 10 Sunnyfield, Mill Hill, N.W.7 (*insert*).
Hugh-Jones, Enid, Forest Lodge, Whitelands College, West Hill, Putney, S.W.15 (*insert*).
Jacob, Mrs. George G. (Phoebe Green), 77 North Gate, N.W.8 (*change*).
Kwiatkowski, Bogdan, 15 York House, Turk's Row, S.W.3 (*insert*).
Lane, Suzanne, 15 Parma Crescent, S.W.11 (*insert*).
Masters, Robert H., 75 Parliament Hill, N.W.3 (*insert*).

- Mills, Betty, 82 Twyford Avenue, N.2 (*change*).
- Milne, A. Forbes, 26 Froggnall Lane, Hampstead, N.W.3 (*correction*).
- Miscampbell, Mrs. R. P. (Sheila M. Wilkinson), 46 West Moreland Road, Bromley, Kent (*insert*).
- Nash, A. Brian, Garth Studio, 12A Edith Grove, Chelsea, S.W.10 (*insert*).
- Palmer, John, Flat 7, 2 Sydenham Avenue, S.E.26 (*change*).
- Parzy, Jean, G.O.1. Du Cane Court, Balham, S.W.17 (*change*).
- Pirani, Max, R.A.M. (*insert*).
- Potter, Heather A., "Oakleigh", 11 Martens Close, Bexleyheath, Kent (*insert*).
- Radford, Winifred, 38 Hollycroft Avenue, N.W.3 (*insert*).
- Richards, Mrs. I. (Irene Walker), 7 Oakridge Avenue, Radlett, Herts (*insert*).
- ? — Sanderson, John L., 45 Hurstwood Road, N.W.11 (*change*). *note?*
- Savill, Patrick, 2 Amherst Road, Ealing, W.13 (*insert*).
- Scott, George Stearn, 202 Malvern Avenue, S. Harrow, Middlesex (*insert*).
- Spencer, Jill, 46 Northwick Avenue, Kerton, Middlesex (*insert*).
- Stocker, Constance, 44 Golders Gardens, N.W.11 (*insert*).
- Swinstead, Felix, 2 Loudoun Road, N.W.8 (*change*).
- Walder, Peter G., 11A Victoria Crescent, Gipsy Hill, S.E.19 (*insert*).
- Watson, Monica M. A., 32 Mayfair Avenue, Ilford, Essex (*correction*).
- Weeks, Monica C., 56 Braeside, Beckenham, Kent (*insert*).
- Whyte, Dorothy, Ripley, Bromley, Kent (*insert*).
- Young, Bettine (Mrs. Scott Joynt), 13 Ashburnham Avenue, Harrow, Middlesex (*change*).

Country Members

- Miss Aileen A. Holdway, Vinnicombe Cottage, St. Audries, West Quantoxhead, Taunton, Somerset.
- Mrs. J. G. Boswell (*née* White), *change of name only*.

- Miss Lily Foxon, 29 Collegiate Crescent, Sheffield, 10.
- Miss Cicely B. V. Dewar, The Shieling, Kingswood Warren, Tadworth, Surrey.
- Miss L. Szeminany, Michaels Rest, West Stratton, nr. Winchester, Hants.
- Miss Jean M. Watson, St. Monica's School, Clacton-on-Sea.
- Miss Joan Sanders, Corner House, Wash Lane, Clacton-on-Sea.
- Miss Mary Hunt, 11 The Paragon, Clifton, Bristol 8.
- Miss Audrey Bayly, 35 Pier Avenue, Herne Bay, Kent.
- Miss L. V. Harries, College House, St. David's College, Lampeter, Cardigan.
- Mr. J. V. Offord, 13 Wellingborough Road, Irthlingborough, Northants.
- Miss Elizabeth Thomas, Braeside, Midhope Road, Woking, Surrey.
- Miss Pauline Stevens, Hunters Croft, Grayswood, nr. Haslemere, Surrey.
- Miss Anne Somervail, Bramhope, Eldorado Crescent, Cheltenham, Glos.
- ? — Miss Violet Graham, The Shrubbery, Eddington Lane, nr. Herne Bay, Kent.
- Mrs. Daphne Connell, 12 Cleneiston Road, North Barnton, Midlothian.
- Miss N. F. Roberts, Midland Bank House, Bala, Merionethshire, N. Wales.
- Miss Dorothy L. Upwood, 10 Albany Road, Sittingbourne, Kent.
- Miss Jean P. Spurge, 25 Midway Road, Leicester.
- Brian Smyth, Esq., 7 Coniston Crescent, Weymouth.
- Miss Jane Becker, 28 Wilton Crescent, S.W.1 (*forwarding address*).

Overseas Members

- Dolphin, Lynette, 186 Waterloo Street, Georgetown, British Guiana (*change*).
- Fahey, I. Maud, 3 Bonus Road (next to Mayfair Cinema), Karachi, Pakistan, (*insert*).

Gordon, Mrs. P. (Patricia Brownrigg), "Chequers", Thompson Road, Singapore, Malaya (*insert*)

Hodgson, John C., Michaelhouse, Balgowan, Natal, S. Africa (*insert*)

Johnstone, Mrs. F. L. (Fay L. Roberts), 733 Crescent Street, Athol, Mass., U.S.A. (*insert*)

Jones, Glyndwr, 6055 Alma Road, Vancouver, British Columbia, Canada (*change*)

New Publications

| | |
|---|------------------------|
| "Speech in Schools" (Blackie) | <i>F. J. Griffiths</i> |
| The Life of Jullien—illus.—(Heffer, 15/-) | <i>Adam Carse</i> |
| Concerto Grosso II for string orchestra Full Score (Boosey & Hawkes) | <i>William Alwyn</i> |
| String Quartet II (Novello) | <i>Arthur Bliss</i> |
| Two Song Albums I Mez. or Bar. II Sop. or Tenor (Boosey & Hawkes) | <i>Michael Head</i> |

Notes about Members and Others

MISS JENNIFER VYVYAN was awarded a first prize for singing in the recent International Concours held in Geneva.

MRS. AINSIE (Alice Lumsden) has been invited to join the Hertfordshire Women's Institute Drama Committee to help encourage Community Drama in the county. She was a pupil of Mr. Wilton Cole.

MISS MURIEL KEMP gave recitals for Truro Three Arts Society in November and January. Other performers in the series included Colin Horsley and Leon Goosens.

MR. TERENCE VAUGHAN, former N.Z. Associated Board Scholar at R.A.M. recently took over, at 24 hours' notice, rehearsals of the N.Z. B.S. National Orchestra and afterwards conducted a broadcast concert, which included a Brahms Symphony, with conspicuous success. He also came first in a competition for a new Cantata and won a prize given for string quartet. Mr. Vaughan holds the degree of B.Mus.

MR. F. C. FIELD-HYDE repeated his Oxford Conference address in the Kingsway Lecture Hall on Saturday, October 27 to a crowded audience, which had gathered from places as far apart as Kent, Dorset, Nottingham, &c. He dealt with the empirical methods of the Old Italian Masters, the development of the scientific research which began in the middle of the nineteenth century, and the varied and conflicting conclusions emanating from scientists, pseudo-scientists, and from medical authorities. The lecturer's own explanation of the mechanism of the registers of the voice was confirmed by the unique slow-motion film of the vocal folds in action which was shown.

Miss Astra Desmond again presided, and the audience included many well-known singers and teachers, and members of the medical profession.

MR. RONALD SMITH was placed first in the piano class at the recent International Concours held in Geneva.

MISS PHYLLIS CAMM broadcast from Midland Home Service on August 7, and on September 11 gave a lunchtime solo recital at St. Martin-in-the-Fields. Other engagements included a recital at the Borough Polytechnic, October 9, and a Wigmore Hall recital on November 1.

MISS MARJORIE WALPOLE's annual summer concert at South Wilts Grammar School for Girls included a representative group of English Madrigals and works by Vaughan Williams, Benjamin Britten and Herbert Murrill.

MRS. C. M. WRIGHT, who is Representative of the Associated Board in Canada, tells us that Mrs. Ruth Davies (*née* Holmes) has, at her request, gone out to Noranda, a thriving mining centre in Northern Quebec. Her hard work for music there has produced better results than ever before. The choir has flourished, her candidates did extremely well in examinations by Mr. Ross Pratt, and the centre has been saved for the Board. Our congratulations!

MR. GEORGE STEARN SCOTT has succeeded Mr. Douglas Hawkridge as conductor of the City of London Police Male Voice Choir. The choir won the *Daily Telegraph* Shield at North London Festival and was invited by B.B.C. to augment their opera choir in a *Tannhauser* broadcast. Mr. Scott also conducts the choir at the Marylebone Literary Institute.

MR. LESLIE MACKAY and his Choir were invited to take part in the Ceilidh arranged as a tribute to Sir Hugh Robertson in the Royal Festival Hall on September 29.

MRS. MARGARET LATUTIN sends us from Cape Town news of her recent musical activities. They include performances of a Mozart Concerto (City Hall), Brahms Trio (broadcast) and Bartok *Contrasts* for the S.A. Branch of I.S.C.M. She is also teaching at the S.A. College of Music.

MR. MYERS FOGGIN has recently been elected an Hon. R.C.M.

MR. SYDNEY LOVETT composed, and arranged from contemporary sources, music for the production of J. B. Fagan's *And so to Bed* at Sidmouth on December 6, 7 and 8.

MR. LEONARD SHEPSTONE, who is organist and choirmaster at Trinity Methodist Church, Bloemfontein and music master at Grey College, has sent a programme of the concert given by his recently formed Junior Symphony Orchestra. A judicious selection of popular items and light classics was concluded by the Finale from Beethoven's Symphony V and the performances won high commendation in the local press. How this orchestra has been built up "from scratch" is an interesting and heartening example of that enthusiastic perseverance which R.A.M. inculcates.

MR. NORMAN DEMUTH's opera *Conte Vénitien* has been accepted for performance on the French Radio. Mr. Demuth, who has recently been made a member of the Société Française de Musicologie, gave the French address at the Institut Français du Royaume Uni during the Vincent d'Indy Festival Concert on October 12. He also gave a short talk on d'Indy for "Music Magazine" on October 7 and one on César Franck for the B.B.C. Overseas programme on December 10, 11 and 12.

SIR JOHN BARBIROLI visited the London Violoncello School in Nottingham Place, St. Marylebone, where he studied as a boy, on Saturday, November 10. A vice-president of the school, Sir John recalled his early efforts in "these hallowed walls", and congratulated the principal, Mr. Herbert Walenn, on having recitals from all the world's greatest 'cellists.

MISS BERTHA HAGART broadcast Beethoven's C minor Concerto from Glasgow with the Scottish Orchestra under Ian Whyte on October 11.

MR. MARTIN TEASDALE BURKE conducted a concert of Christmas Music and Carols, which included solo and chorus members from Handel's *Messiah*, at the Town Hall, Buckingham on December 16.

MR. NORMAN DEMUTH has been elected a member of the *Société Internationale de Musicologie* and of the *Société Belge de Musicologie*.

MR. JOHN BOOTH adjudicated at the Brownhills (Walsall) Musical Festival in October. His *Florian Lady Singers* took first place and the Special Trophy for the most outstanding performance at the Beckenham Festival. They also gave concerts at Streatham and South Croydon.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

